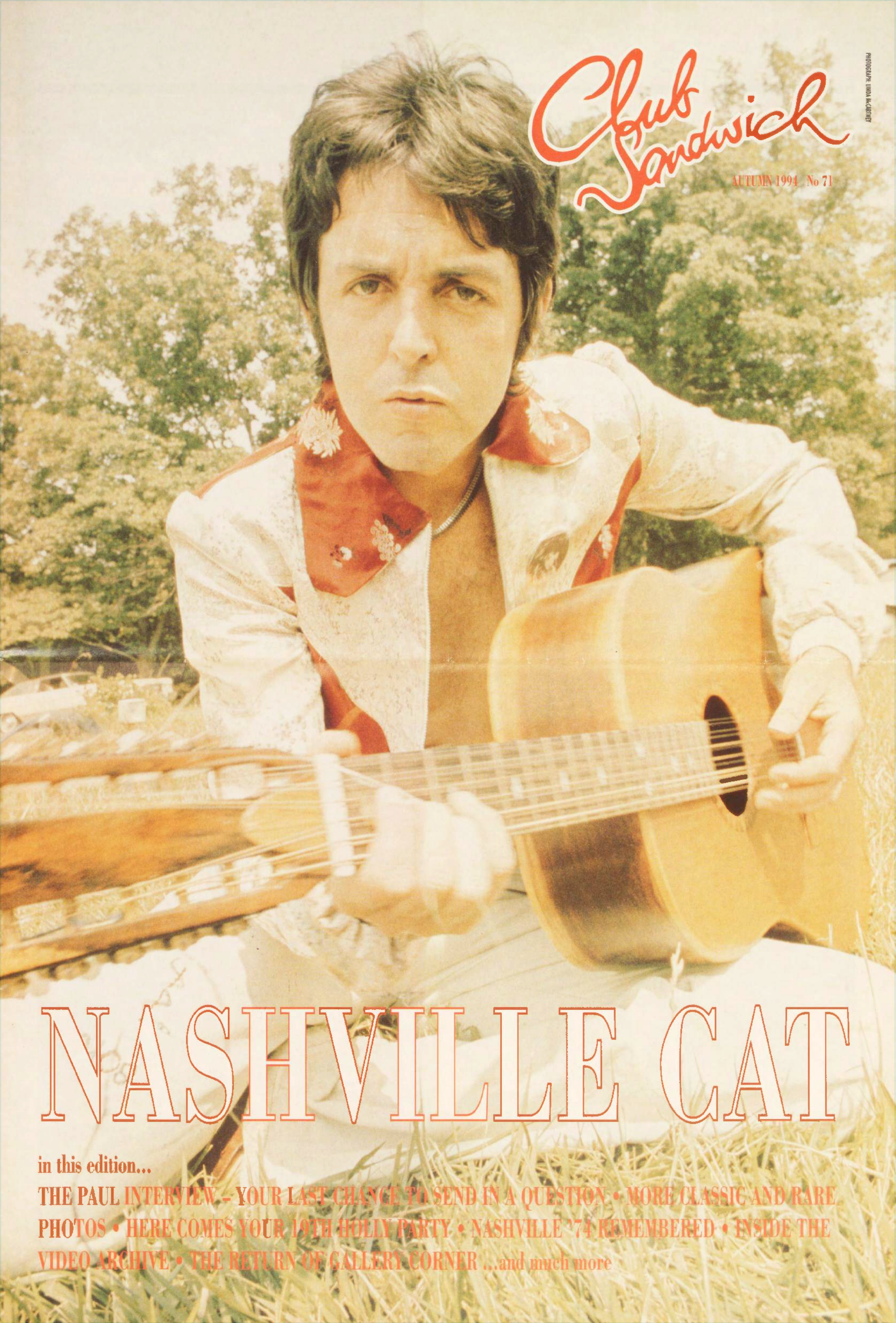




Club Sandwich

AUTUMN 1994 No 71

PHOTOGRAPH: LINDA MCCLINTOCK

NASHVILLE CAT

in this edition...

THE PAUL INTERVIEW - YOUR LAST CHANCE TO SEND IN A QUESTION • MORE CLASSIC AND RARE PHOTOS • HERE COMES YOUR 19TH HOLLY PARTY • NASHVILLE '74 REMEMBERED • INSIDE THE VIDEO ARCHIVE • THE RETURN OF GALLERY CORNER ...and much more

SUE'S LETTER

September kicked off in customary fashion with the annual Buddy Holly Week bash. It was its usual jolly affair, which this year featured a splendid video competition (see BUDDY HOLLY WEEK...1994 STYLE). Hard to believe that next year will be the Week's twentieth anniversary. Our regular features are also on board in this issue: MINING THE FILM AND VIDEO ARCHIVE, BACKWARDS TRAVELLER and WRITE AWAY. And there are some bizarre facts about wine in AND IN THE GREEN CORNER – you certainly have to credit us with presenting original information in the *Sandwich!* Plus, we welcome back our old favourite, GALLERY CORNER, so do continue to send in your interesting items for future issues.

There are many areas of McCartney involvement about which I can give you an update, even with Paul still on his sabbatical break. I hear he's been working hard on various musical projects, ranging from a classical piano and orchestral work, more on which at a later date, to further contributions to *The Beatles' Anthology* and writing new songs for a new studio album (no firm news on this yet). Amongst all this musical activity Paul even found time to carve a small wooden sculpture which was exhibited in a multi-media fund-raising show at the Flowers East Gallery in London together with four of Linda's photographs and a small pot made by Heather. To benefit the War Child Charity (established by Brian Eno to help

relieve the suffering of children in Bosnia) everything was auctioned at the Royal College of Art in October with Paul's sculpture raising £12,500 – the highest price of the evening!

If this is a year off, heaven only knows what good things are in store when Paul starts "working" again.

Linda's ready-made meatless entrées, launched in America in the mid-west in the Spring, have been available since October on the West Coast, months ahead of schedule. To complement this, she and Paul gave press conferences the first week of October in Seattle, Detroit and Los Angeles. Undoubtedly some of you will have seen the press coverage. It is expected that Linda's foods will be in New York by December. Here in Britain, her "food revolution" goes from strength to strength: sales of Linda's meatless meals have topped the 100 million mark which, according to John Anderson (managing director of food producer Ross Young's, and provider of unusual statistics!) is the equivalent by packet height of 431 Mount Everests or, by packet length, 18,750 miles – that's London to Australia and back again. Finally for now, I'd like to alert you to the fact that Britannia Airways is serving Linda's vegetarian sausages with breakfast on all its flights. As Britannia is a subsidiary of Thomsons, Britain's biggest holiday company, that's a lot of bangers!

On the artistic side, *Club Sandwich's* resident Picture Editor (Linda again) has recently been honoured in London by the National Portrait Gallery, which is

exhibiting two of her photographs – one of John Lennon and one of Paul with daughter Mary – representing the work of three contemporary women photographers.

The 1995 Linda McCartney Calendar will be sold in aid of War Child (see above), so be sure to order your copy through the Fun Club – see the offer sheet accompanying our Christmas issue for details.

A couple of musical points to finish off: I hear that the song 'White-Coated Man', co-written by Linda McCartney and Carla Lane and performed by Suzy and the Red Stripes (a while since we've seen *that* credit), is being included on the compilation album *Animal Magnetism* out in the USA on 15 October from Kingsnake Records. It's a song with a genuine message, and proceeds from sales will aid the animal rights charity PETA. And those of us outside the USA should look out for a new album of Christmas songs recorded by Diana Ross, which includes her version of Paul's 'Wonderful Christmastime'. It's set for release by EMI on 14 November.

I'll leave you with a snippet of nostalgia: the Wings Over Europe tour bus, used by the band in 1972, is up for sale again. (But don't call us!)

'til next time

Sue



The winning team, photographed in Los Angeles at the beginning of October when the McCartneys were in town to launch Linda's foods on the West Coast

YOUR CHANCE TO INTERVIEW PAUL McCARTNEY!



PHOTOGRAPH: BILL BERKSTEIN

There's a very special edition of *Club Sandwich* afoot, in which you, the reader, for the first time, can put a question to Paul McCartney. Entries have been pouring in since we announced the news in the Summer issue but there's still time – *just* – for you to send in a question if you haven't already done so. (Remember, only one per reader, please.)

To take part couldn't be simpler:

just send in the question you would most like *Club Sandwich* to ask Paul, hope that it is selected in our random draw, and we'll put it to Paul on your behalf. The resulting special interview, with your name featured, will be published in our Christmas issue.

Your question can be on *any* subject to do with Paul's career, be it the Beatles, Wings, the 15 years since Wings, his songwriting, his

musicianship, his environmental and vegetarian beliefs...any topic at all except for his private life.

Here's the boring but essential "small print" bits once again: do not use your postcard to convey any other Fun Club or *Club Sandwich* request or information; multiple applications will result in disqualification; no personal correspondence can be entered into; no preferences will be given in the draw.

HOW TO TAKE PART

Ask *one* question only, and send it on a *postcard* to:

PAUL'S QUESTION,
The Paul McCartney Fun Club,
PO Box 110, Westcliff,
Essex SS0 8NW England.

BUDDY HOLLY WEEK...1994 STYLE

Confucius he say "If it's the seventh day of the ninth month it must be party time". Duly celebrating the nineteenth Buddy Holly Week, Paul and Linda were among the revellers keen to rave on at the latest incarnation of a great annual institution.

Sometimes even the breadth of a hair can be too fine a measure to sort out the winner from the runner-up. At the climax of this year's Buddy Holly Week, sponsored and arranged as ever by Paul McCartney's MPL company, two young directors were neck and neck in line for first prize in the Buddy Holly Video Competition, this year's theme.

The panel of esteemed judges had accorded the pair the same number of points, and it was only on a technicality too confusing to explain in less than a few hundred words that first prize was awarded to one Graham Fink. Maybe Lady Luck played her part though – it chanced to be Graham's birthday, and he ended up walking away with some unexpected presents: a trophy, a cheque for £1000 and a fast forward in his career as a budding video director. Geoff

Walker, who had every right to feel mightily disappointed, put on a brave face as he collected his runner's-up cheque for £500. Third prize, and £250, went to Gary Howarth, a student from Cheltenham and Gloucester College.

Indeed, it proved a big day for all six competitors in the Buddy Holly Video Competition. All the submissions were witty and/or just plain entertaining. Winner Fink had assembled a clever film to accompany Holly's 'Peggy Sue', wherein people in the street sang into a pair of black horn-rimmed Holly specs attached to a camera. Runner-up Walker had produced a video with engaging, childlike animation; Howarth's submission had a Holly imitator on stage, monochrome footage melting into colour towards its end.

There was an animated 'Rave On' and a collection of archive footage for '(You're So Square) Baby I Don't Care', the works of David Brunskill and the Burnley College Media group, and – a huge laugh this – a hilarious 'True Love Ways' put together by four chaps from Glasgow masquerading under the wild name Lenin and McCarthy. A prize they did not win, but Lenin and McCarthy *did* amass the biggest cheer from the audience, and an offer from BritishTV presenter James Whale, sitting therein, to include their three minutes of inspired madness in his coming weekend's programme.

But Whale's was not the only recognisable face in the crowd, for the Buddy Holly Week lunch party, held in London as it usually is, again attracted an interesting bunch. As hosts, Paul and

Linda McCartney were in town to welcome their guests, who included Hamish Stuart – good to see him again; now living back in the UK Hamish is currently writing music that he intends to record before the year is out – artists Peter Blake, Humphrey Ocean and David Oxtoby, actor-friend Victor Spinetti, DJs Mike Read, Tony Prince and Paul Gambaccini, musician Zoot Money, writer John Beecher, TV presenters Peter Sissons and Clive Anderson, and video directors Geoff Dunbar, Geoff Wonfor and Kevin Godley.

And get this: as Master of Ceremonies Tony Prince reminded, next year's party, September 1995, will be the centrepiece of the *twentieth* Buddy Holly Week. Now who would ever have thought...?



Two Pauls and a Graham – Video Competition winner Graham Fink (left) with Messrs McCartney and Gambaccini, at the 1994 Buddy Holly Week party. Inset: stills from the winning video

NORWEGIANS WOULD

like *Club Sandwich* readers to know how they feel about their country's whaling practices, and Paul McCartney's pronouncements on the issue, so they've written us a letter...

Dear Paul

Having read the Spring 1994 edition of *Club Sandwich* we, as fans and Norwegians, feel the need to express some of our thoughts concerning your visit to Oslo during the New World Tour.

We are sorry to hear that Norway was the only country you toured with mixed feelings. Of course, we had followed the press's preparations for your arrival and knew that you would have to answer some difficult questions about your attitude to whaling.

The whalers and their supporters hated the idea of you, as a foreigner, telling them how they should treat the whale, and they have made a principle out of this case. These people tend to shout out their opinions very loudly, making it seem as if the entire nation agrees. And the politicians, thinking it would gather votes, have found their views incompatible with membership of the European Union.

We think the whaling supporters are in the minority, anyway. After all, you are probably right that when you say that whale watching would bring in more money than whaling itself, especially when most countries do not want to buy the meat anyway.

We are sorry about the inconvenience all this has caused you - some of the Press attacks on you were ridiculous! - and we are writing because we do not want to be associated with the whaling supporters.

We think we can assure you that if you had listened to Greenpeace and boycotted Norway there would have been much stronger reactions. And, knowing beforehand what kind of reception you would get in Norway, it was great of you to show up! On stage you even held up the banner which one of us had written, "Stop the whaling - I'd rather be listening to Macca!". Remember?

We are so glad you decided to come to Norway. You gave two fabulous performances, and we did our best to show you our thankfulness. We know you know that we appreciate you as much as anyone else does, and hope our letter also makes this dear to your fans around the world.

Let us finally take this opportunity to thank you for all the joy you have brought us. The next time you visit our country the whaling problem is hopefully much smaller.

Eva H. Sandnes
Elisabeth Bekkos
Annika L. Tlatiz
Lars H. Barstad
Heidi Barstad

Marianne Myrnes
Hanne Bustgaard
E. Myrnes
Horten Fjellanger

Marita Karlson.
Monica Myrnes
Christiansen
Sigr. Fjellanger

BACKWARDS TRAVELLER

It was twenty years ago today (more or less) that Paul McCartney flew his Wings to Nashville, heart of the country music scene in the USA, indeed the world.

The idea: to have fun, to rehearse, to record, to meet old friends and make new ones, to enjoy – last but not least – a jolly holiday.

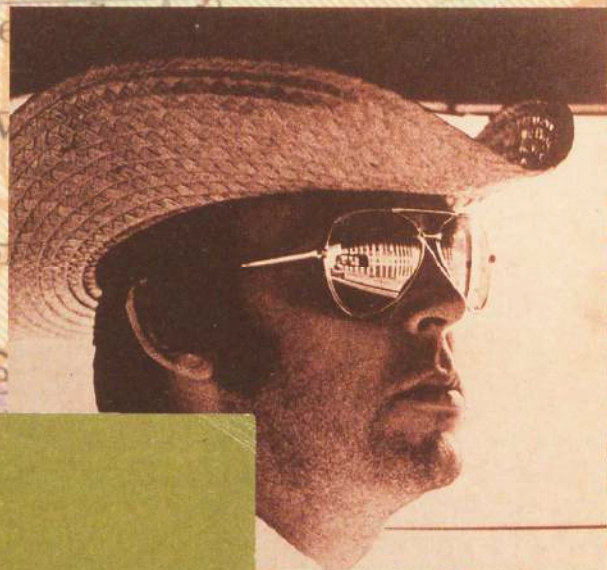
The mission was accomplished and all aims were achieved, as we can see on these pages.

NASHVILLE PHOTOGRAPHS BY LINDA MCCARTNEY



Junior's Farm

Recorded by Paul McCartney and Wings



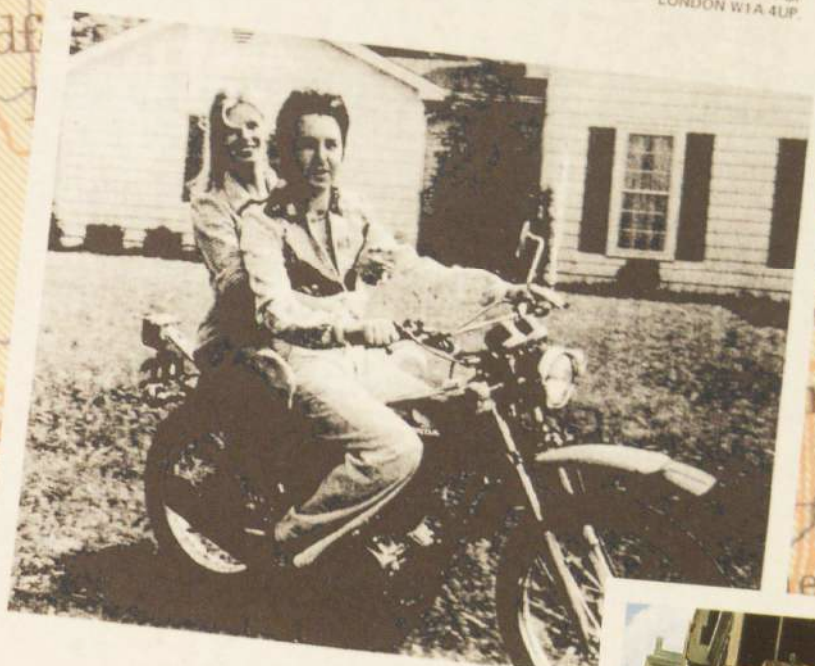
MAP OF THE WORLD BY BARTHOLOMEW LTD

NASHVILLE DIARY 1975

Pictures by
Linda McCartney

Published by
McCartney Productions Limited

WINGS



wings
OFFICIAL FUN CLUB

WINGS IN NASHVILLE

On July 17th Wings arrived back in England after seven weeks of rehearsing and recording in Nashville, Tennessee.

The McCartneys had rented a 133 acre ranch near Lebanon from songwriter Curley Putman, who wrote 'Green Green Grass of Home'. Most of their stay was spent rehearsing Wings and jamming with local musicians, including Chet Atkins, country pianist Floyd Cramer, fiddle player Vassar Clements, banjo player Bobby Thompson, and the Cate Sisters. Among the tracks recorded was a song called 'Eloise', written by Paul's father twenty years ago. Also recorded was a 'country flavoured' song called 'Sally G', written by Paul after visiting a country music club in Printers' Alley. He was impressed not only with Nashville, but with the musicians and the 'Sound Shop' studios where he worked, usually from 6 p.m. to midnight.

"We had great fun using pedal guitars, fiddles and banjos. The musicians out in Nashville are a great pleasure to work with because they are so sharp and professional."

In an informal press conference held on the front porch of the ranch Paul said:

"I came here, because Nashville is the music centre; I hope to return some time in the near future to do an American tour. If it does develop, there are definite plans for a Nashville concert. We just couldn't skip Nashville, we have too many friends here. The trouble is that since I've been here I promised a lot of people that I would write songs for them. It's amazing the people who want songs, like Johnny Cash and Charlie Rich. You'd think they'd have plenty of material but they all tell us they don't have enough good songs."

During their stay, Paul and Linda visited the new Opry land, an enormous park with four or five stages, each with different kinds of music being performed - folk, Dixieland, country etc. They attended a fiddle contest, and saw Dolly Parton, Porter Wagoner and Gordon Stoker, lead singer with Presley's backing group The Jordanaires. Also they frequented their favourite local restaurant 'The Loveless Motel', and a few drive-in movies. One evening Roy Orbison came over for a supper cooked by Linda.

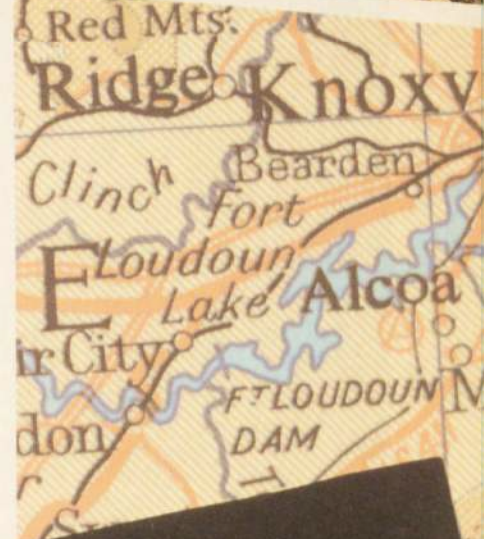
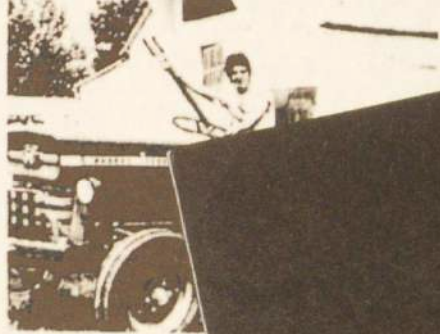
Linda told reporters:

"One of the best times we had in Nashville was on Paul's birthday. I'd bought him a lighter from Rivergate, and in the evening we had a barbeque down on a lake, but the next day we were back to rehearsing for possible future tours and recordings. Most of the time we rehearsed in a garage next to the house."

Among the thirty pieces of luggage loaded into the rented car and truck en route for New York, was a Honda motorcycle.

Paul's immediate plans are to do a follow up album to 'Band on the Run' in the near future.

"Beyond that, I don't know. I could, for all I know, write a great rock and roll epic. And then I could do nothing."

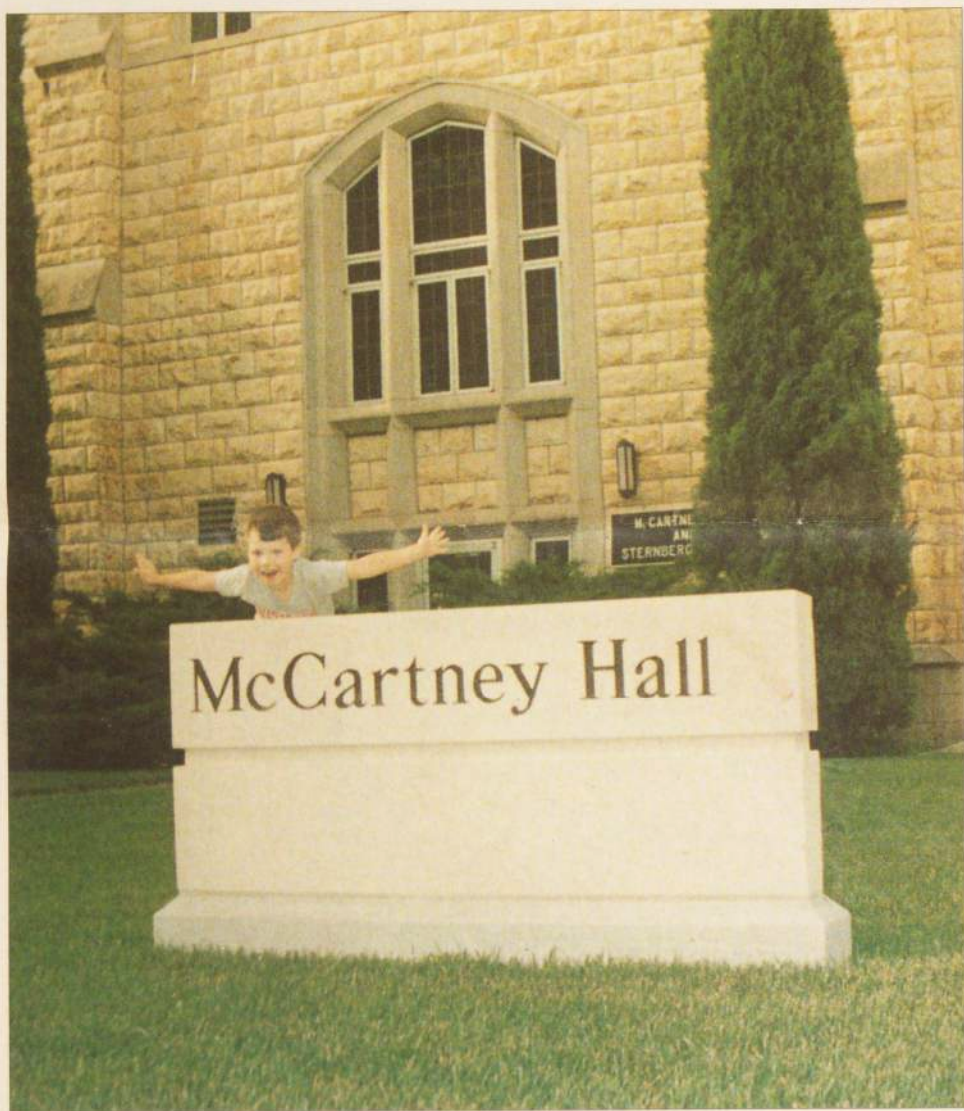


GALLERY CORNER

A small selection of interesting items recently supplied by you to us.
Truly, every picture tells a story

*Charles Iscove of Toronto, Canada,
writes*

“Here’s a photo that I took in
Toronto. I was amazed to see
that MPL is into road works as
well as music!”



*Rick Blasing of La Crosse, Kansas,
USA, writes*

“Here is a picture of my five year old son
Erick [he was four when the photo was
taken] at McCartney Hall, on the campus
of Fort Hays State University in Hays,
Kansas. He was imitating the ‘Off The
Ground’ video.”

*Ian Craig of Nottingham,
England, writes*

“I thought the enclosed might be
of interest to *Club Sandwich*
readers, in fact to Paul himself.

The badges come from the
Butlin’s holiday camp in Filey,
Yorkshire, in 1957 – the same
place, the same summer, that Paul
performed in public for the first
time, singing an Everly Brothers
song in duet with his brother
Mike. These are what members of
Paul’s first audience would have
been wearing on their lapels as
they watched him. If only
memorabilia could speak...”





PHOTOGRAPH: LINDA MCCARTNEY



PHOTOGRAPH: KEVIN MAZUR

Hands up those readers who knew that there was a video for 'Mamunia'.

I said, hands up those readers who knew that there was a video for 'Mamunia'.

Now, *come on*. Hands up those readers.... What? Oh, I see, none of you knew. Well, actually, that makes 20,001 of us because I certainly didn't know either, at least not until recently, when I looked along the shelves of the McCartney archive and found one.

Here we were, you and I, blissfully united in our complete ignorance of the fact that 'Mamunia', this happy-go-lucky tune from *Band On The Run*, was accorded *A Film Treatment*.

Could this be, we ask ourselves rhetorically, because, as far as can be ascertained, the finished production never made it onto the screen – the big screen, the small screen, the *any* screen?

Yes, this is probably why. So why was the video made? we also ask ourselves. Search me, pal. I doubt if Paul even remembers. But there it is, not only on the shelf but in the corresponding index file. Made in July 1974, the file informs; produced by Jim Quick, the file informs; directed by Jim Quick, the file informs.

Unfortunately, what the file *doesn't* inform is just who Jim Quick was/is, and where he might be now. His recollections of producing and directing this obscure video for Paul McCartney 20 years ago might have

graced this very article, were his present-day whereabouts known to us, which they aren't. So if you should meet Mr Quick, could you please ask how it was for him?

So, anyway, 'Mamunia'. Well, perhaps the first thing one ought to say about the video *itself* is that Paul

ambling – with a rolled-up newspaper tucked under his arm – out towards the middle of a field. The camera zooms in, expectantly ... to reveal not Mr McCartney but, instead, a chap with a silly grin and no front teeth. He might even be Jim Quick, if only we knew what

can with a face – into cardboard cut-outs that he has painstakingly moved from position to position before filming frame by frame. Begging your pardon for the coming pun, but it can't have been a *quick* process. But then, that's the animating business for you.

The words-to-picture scenario was carried out quite literally, so a photo of Los Angeles appears when the lyric mentions "LA rainclouds", a seed is watered and bursts into a large yellow sunflower for the line "A seed is waiting in the earth for rain to come and give it birth" and, when the song reaches the line "Strip off your plastic mac", the animator's hand comes suddenly into vision to pull off the animated character's yellow rainwear. (Inessential trivia note: the word "mac" also appeared in two Lennon-McCartney songs: 'Penny Lane' and 'The Ballad Of John And Yoko'. Could this third occurrence construe another of the tortuous Paul Is Dead clues? Read all about it – "Mac Sings About A Mac For Third Time – A Pagan Sign Of Death In Iwo Jima"...)

There's not a lot else one can say about it, really, this 'Mamunia' video. Entertaining? Yes. A mystery? Yes. Providing a new definition for the word "obscure"? Undoubtedly. Not only may we never see its like again, we may never see *it* again, and the stills reproduced on this page, taken directly from the video, may be our only keepsake. Cherish them accordingly.

MAMUNIA

MINING THE FILM AND VIDEO ARCHIVE

Steeling himself, girding his loins, and steeling his girders for what might befall him, Mark Lewisohn pushes open the creaky door of the video vault to unearth more precious booty from the distant and recent past

himself does not appear in it. We can hear him singing, of course, but Paul is not visible on camera. Principally, one swiftly realises, this is because – for the most part – the video is animated. But it cannot be the only reason because, in the final frames, we see a man, a real man, walk into vision. He's the personification, if you like, of the animated character who has been entertaining us for the previous few minutes, toggled up in a yellow mac, galoshes and hat, and

Jim Quick looked like. (Refer previous paragraph.)

The animation is fun, being reminiscent (overseas readers will have to bear with us while we British indulge in a spot of TV nostalgia here) of *Ivor the Engine*, *Noggin the Nog* and *Captain Pugwash*. That is, instead of animating a series of drawings, Jim Quick has made the two main characters – a perm-haired youth in granny glasses, star-shirt and loon pants, and a watering



PUT IT THERE

Enough of the 'Mamunia' flippancy, enough, and back to reality. The truth is, family love *is what this game is all about*. And there's not enough of it going around these days. Nowhere near enough. Too many children know only one parent, there is too much poverty, not only of the purse but of the mind, too much abuse, too little support from uncaring societies and governments. We, the human race, are heading in the wrong direction.

No song, whatever it may be, whomever be the composer or singer, can singlehandedly redress this situation. But the more that we, as a people, can spread the message of peace, and of love, the more chance, surely, we stand of finally *hearing* the message, and the more chance we may have to turn the negative tide into positive, and to start accentuating it.

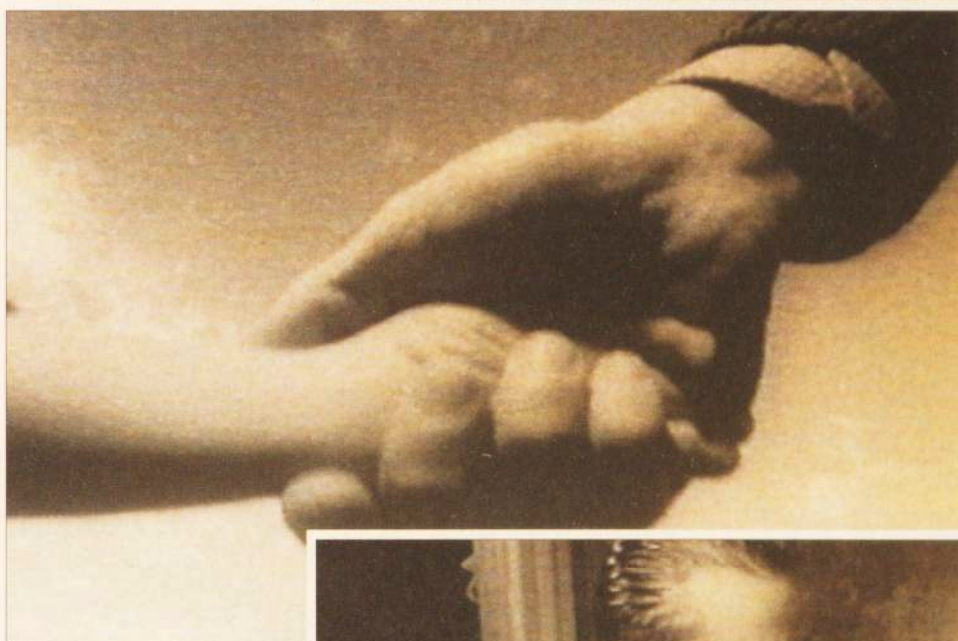
'Put It There', issued on *Flowers In The Dirt*, is just a song. A two minute tune in what textbooks stuffily describe as the popular idiom. Standing alone it cannot change anything. Paul wouldn't expect it to. But as a reminder to its listeners of the values of family life and family love, it may have a longer lasting effect. The video for 'Put It There', equally, can prick consciences, generate warmth and stoke up the dying embers of human kindness.

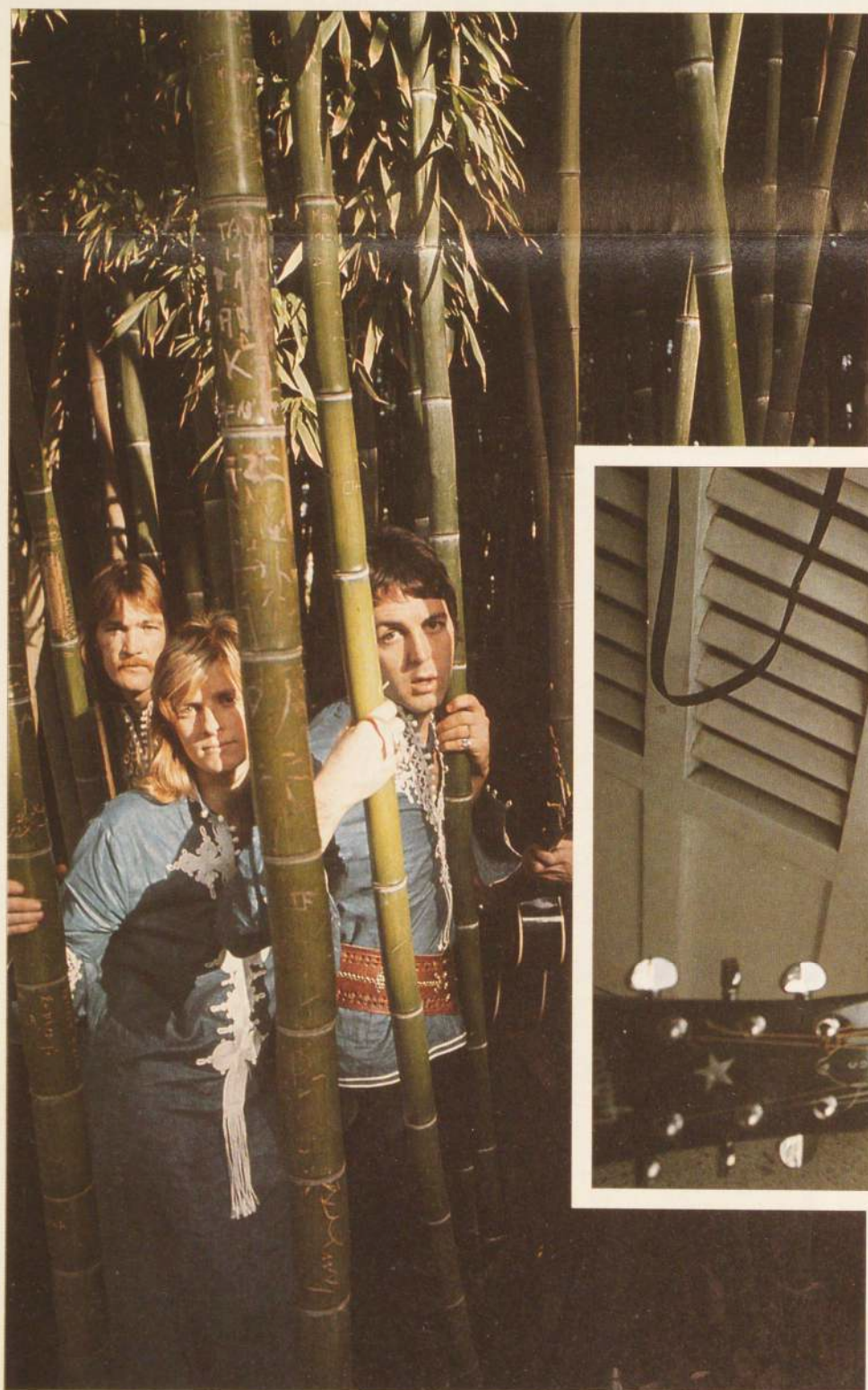
And so it did. (The past tense is actually the more appropriate when writing of a video, since they're rarely seen after the record they are made to promote has exceeded its "sell by" date.) 'Put It There', the promotional video, encapsulated all the love and warmth of the audio recording, celebrating the bonding that can exist between a parent (in this case, a father) and a child.

As is well documented, Paul wrote the song after a saying he remembered his own father using when he (Paul) was himself a child: holding out his hand he would say "Put it there, if it weighs a ton". On its own this may not mean much, but parents and their children can develop secret sayings and languages all their own, and these can carry more meaning to the parties involved than any famous Shakespeare quotation. The video for 'Put It There' easily conveyed this, through clever use of sepia and monochromatic images of fathers and sons – their colour, creed or nationality irrelevant – being *together*. The father shaves, the son watches and dreams of emulating, the father and son make music together, play football together, build a model airplane together, shake hands together. They're joshing and cuffing – or, to use the modern parlance, *bonding*. It's hard not to be moved by it.

Picking on his acoustic guitar, Paul features in the video too, but it's Paul alone – no Linda, no World Tour band, no *Flowers In The Dirt* musicians. Their inclusion would have served only to detract from the simple, eloquent message being conveyed.

It is not a new message, and many reading this will recognise it from a certain 1967 song, but it obviously needs re-stating, and re-stating, and re-stating: *love is all you need*.





PHOTOGRAPHS: LINDA MCCARTNEY

'Mamunia', co-subject of the Film & Video Archive, was inspired by a visit Wings made to Tunisia in 1973. Appropriately prompted, we've delved into Linda's picture library and found four fine photos from that fun Middle Eastern jaunt.



PHOTOGRAPH: LINDA MCCARTNEY

Paul with the much-missed blues musician, impresario and DJ Alexis Korner, at AIR Studios, London, 1982, when Paul gave an interview for Alexis's blues radio show.

AND IN THE GREEN CORNER

“Waiter, there’s a fish in my glass” sounds very like the opening line to a rather poor, well-worn joke. But there’s more than a touch of realism, as opposed to surrealism, about it, as Geoff Baker is more than willing to explain. And it’s certainly no joke.

Because I am very stupid and I smoke cigarettes the British Government sends me little messages on the sides of my Marlboro packets.

In this way I am reliably informed that tobacco seriously damages my health, causes cancer and heart disease and, I note from the pack on the table before me, kills me.

That’s OK, and whilst I wish they might be a little more adventurous with their warnings, like printing “You are an exceptionally foolish man” or “Go on, have a smoke, jerk” – at least I get the message. I think this is fair – they’ve warned me, I’ve noted the warning and made my choice. Fair enough.

I also drink alcohol and I am a vegetarian, but do I get warned by labels that these two choices may be incompatible? Not a whisper.

I’m not talking here about the fact that alcohol wrecks my liver, ruins my heart, ups my blood pressure and makes me a very unpleasant person. I know all that. No, I’m talking about this here *fish* in my glass.

That’s right, *fish*. To my complete and abject horror I have recently discovered that the wine and beer that I drink may very well contain bits of some dead little fishy. Nobody tells you that on those wine tastings on the TV food programmes, do they? They sniff at the bubbling beads winking at the brim and they say “Oh, very plummy” or “A touch of raspberry” or “Rather woody”.

They *don’t* say “A fine claret with a distinctive whiff of haddock” or “Vintage stuff, must have come in with the herring fleet”.

Well they bloody well *ought* to say this because that’s what’s going on. In possibly the worst discovery of my life I have just learnt that brewers and whatever people who make wine are called are quietly putting something called *isinglass* into their bottles and casks.

Isinglass is a fining – that is, it’s a substance used to remove the sediment and cloudiness from your booze to make it appear all clear and

appealing. Unfortunately, isinglass is obtained by ripping the swim bladder out of a fish.

As a vegetarian and a drinker, I find this disturbing. It’s not just that they’re killing fish for my Chianti (or whatever) that upsets me. That’s bad enough. It’s the fact that they are deliberately not telling me that my ruby red glass of cheer has a trout’s private parts in it.

I don’t know about you, but if I was in the supermarket looking for wine (as I almost incessantly am) and I picked up a bottle that said “Warning: this wine contains trout’s genitalia” then, in all probability, I wouldn’t buy it.

They, the wine-makers, know this. That’s why they don’t label their bottles to reveal all the ingredients.

“A fine claret with a distinctive whiff of haddock”

Profits would plummet if they did.

Well, I think that they *should*. I think there should be full and explanatory labelling on *all* products. And it’s not just the bladders and balls I’m bothered about. Apparently, various vineyards don’t only use isinglass to clarify their wallop – some of them also use chitin, which is crushed up crab and shrimp shells, and some even use *dried blood*.

The problem is – we don’t know who’s doing it. Because it is not required of the wine-makers to explain what’s in the bottle they can go on putting in all sorts of muck in their vino, and vegetarians haven’t got a clue what’s safe to drink and what isn’t.

Actually, this is not strictly true (little that I write is), for I did come across a bottle of vegetarian wine in Safeway the other day – considerately, its label explained that it contained no fish bladders, blood nor anything else so horrid – and it may be that

there are other perfectly wonderful bottles of wine and beer out there that taste delicious and are utterly animal-friendly, but, as I said, I don’t know which ones they are because they won’t tell me.

Now you may think all of this is unimportant, and that it’s about time that this sodden old publicist was weaned off the bottle, and many would agree with you. But this labelling business has wider consequences than my dispomania.

As long as food and drink labelling is allowed to remain unchecked we just do not know *what* we are taking into our bodies. The food and drink manufacturers of this world may say that this is nonsense and that they do label ingredients. They may also argue that, on

occasion, they do clearly state that this or that beer contains isinglass and this or that dessert contains gelatine. So they’re covered. (For the full dirty lowdown on gelatine check out CS67.)

But c’mon guys. I might have been born at night but it wasn’t *last* night. Most people don’t know what isinglass or chitin or gelatine *is*. That’s my point. It’s all very well to admit to putting bits of dead animal in a product, but if your admission is couched in terms that your average man or woman in the street or shopping aisle doesn’t immediately understand, you may as well write your warning in Sanskrit.

I play with words for a living. I know how the use of one verb instead of another can *mean* the same but paint a different image, and I know – or rather I *suspect* – that the reason these ingredients are given a technical name rather than their plain readily-understood name is

because if the customer realised what was in it he or she wouldn’t buy it.

Take gelatine. If you make jelly or jello and you tell your potential buyer “This packet contains gelatine” they might think “That sounds OK, it’s a nice enough sounding word, I’ll buy it.”

But if, instead of saying “gelatine”, the label said “contains cow/horse bones and tendons” I think jelly/jello sales would fall through the floor.

I’m telling you all this because, for vegetarians, things are going to get worse. Have you heard about the tomato that contains fish?

I’m serious. In the USA right now people are experimenting with growing tomatoes using fish. Flounder, actually.

Some bright spark has discovered that if you inject flounder genes into a tomato on the vine it will become frost resistant and so arrive at your supermarket all red and plump and appetising. Fish genes, it seems, improve the shelf life of the tomato, which means it won’t go mushy so soon.

Now, I know I’m fussy, but I don’t *want* a bloody fish in my salad or pasta sauce, and what really irritates me is that I am reliably informed that companies involved in this genetic engineering are against clear and precise food labelling because they realise their meddling might deter shoppers.

If I was some Dr Frankenstein of the food world I too would realise that. I would realise that telling the blunt truth would damage my sales. At the very least, I’d invent some word that stood for fish genes that I could use in the labelling. Better still, I’d want to keep quiet about it.

But I hope that *you* won’t keep quiet about it. I hope that you’ll write to your MP or Congressman and demand that, in the future, all food and drink is labelled in easily understood words that will warn us and other Veggies that, sometimes, our food is not as kind a we drink. I mean think.

WRITE AWAY

Your chance to get questions answered

Q I understand that Paul appeared on BBC Radio Four's *Desert Island Discs* programme in 1982. I would love to learn of the eight records that he took with him to this mythical island, his choice of book and luxury (I bet this was a guitar!).

Jeremy Westcott, Bristol, England

Can it really be 12 years ago since Paul was cast away? Yes: records show that his appearance – which marked the fortieth anniversary of the celebrated radio series – went out on the air on Saturday 30 January 1982. And his eight chosen discs were:

1. 'Heartbreak Hotel' sung by Elvis Presley.
2. 'Sweet Little Sixteen' sung by Chuck Berry.
3. 'Courtly Dances' from Benjamin Britten's *Gloriana*, performed by the Julian Bream Consort.
4. 'Be-Bop-A-Lula' sung by Gene Vincent.
5. 'Beautiful Boy (Darling Boy)' sung by John Lennon.
6. 'Searchin'' sung by the Coasters.
7. 'Tutti Frutti' sung by Little Richard.
8. 'Walking In The Park With Eloise' performed by the Country Hams.

Asked to nominate just one of the eight records, preferred to the other seven, Paul's opted for 'Beautiful Boy'. His chosen luxury was – you guessed right, Jeremy! – a guitar (a Martin acoustic, to be precise), and his chosen book was *Linda's Pictures*, featuring the work of a certain Mrs McCartney.

Q I just bought a 10cc CD called *Sheet Music*, which was recorded in 1974 at the same time and in the same studio building that Paul and his brother Mike were recording the **McGear* album. Is it true that Paul visited 10cc in the studio, helping with some songs and playing bass? If so, which songs?

Could you also confirm Paul's participation in Eddie Murphy's latest CD *Love's Alright*, in the

song 'Desdamona'. His voice can be heard all over this track but he is not credited.

Daniel Uram, Copacabana, Rio de Janeiro, Brazil

Paul made no official contribution to the 10cc album *Sheet Music* – that is, he was not credited for any help – and no one can remember if he gave any unofficial assistance. For the record (no pun intended) Paul *did* appear on a 1979 album by 10cc members Godley and Creme, has had videos directed by this duo and by Godley as an individual, he co-wrote a song included on the 10cc reunion album (...*Meanwhile*) issued in 1992, and he has worked particularly closely with Eric Stewart (most notably on *Press To Play*).

Paul does not appear on 'Desdamona', although you're certainly not the first to write in telling us that his voice appears throughout the track! The singer's vocal style is similar, admittedly, but that's all. Paul *does* contribute vocals to 'Yeah', another track on the Murphy album, and is suitably credited for doing so.

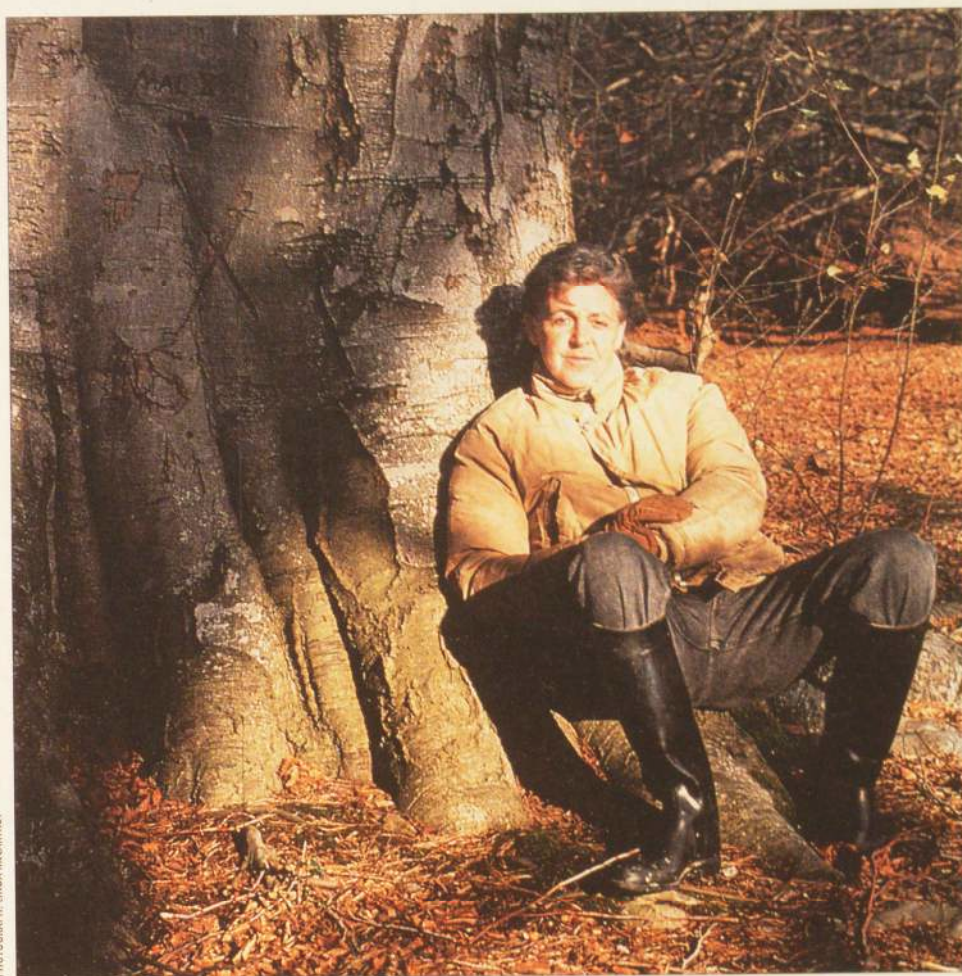
Q I'd like to know if Paul recorded or wanted to record any of his own songs for the *CHOBAB CCCP* album ('The Russian Album'). I saw the TV documentary film *Put It There*, where Paul said that there was one of his own songs they'd recorded. What was it? Can you answer?

Anne Pintchoukova, Moscow, Russia

Yes, we can answer, Anne. Remembering and recognising that Paul did not set out to purposefully record an album those two days back in 1987 – his intention was simply to have some fun, playing with a new set of musicians – he was free to record any songs that he wished. It just so happened, though, as is often the case in a free and easy atmosphere, that Paul opted to perform a bunch of R&R and R&B numbers from "the early days".

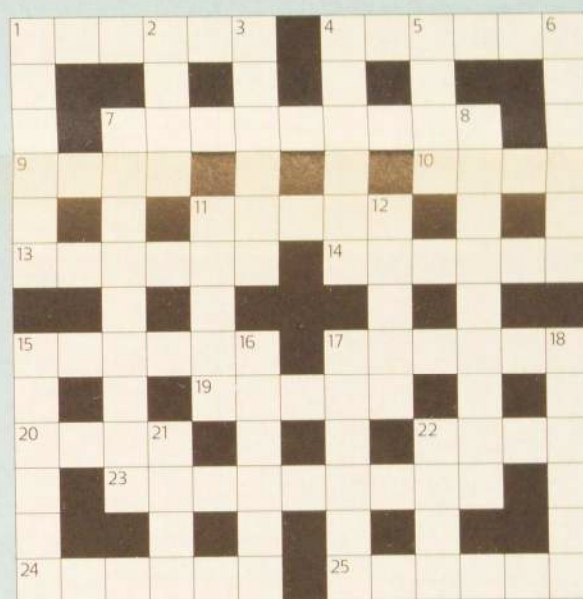
Having said all that, yes, *one* of the songs recorded in the sessions for what became *CHOBAB CCCP* was indeed a new McCartney composition. It was called 'I Wanna Cry' and was issued for the first time two years later, in 1989, on the 'This One' CD single.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.



PHOTOGRAPH: LINDA MCCARTNEY

AUTUMN CROSSWORD



ACROSS

- 1 Large metal gong (3,3)
- 4 Pussy ____, a girl-friend of James Bond (6)
- 7 Famous London theatre (9)
- 9 Way, path or course (4)
- 10 Person opposed to war (4)
- 11 Another name for the viper (5)
- 13 Sailors' song or a ramshackle hut (6)
- 14 7 down is one of a trio of such voices (6)
- 15 Topical phrase used in advertising (6)
- 17 Having a calm appearance or nature (6)
- 19 Diminutive of Sarah (5)
- 20 Counter-tenor (4)
- 22 Supreme Norse god (4)
- 23 Name of a pop group derived from a group of eight American universities (3,6)
- 24 Tone-raising characters (6)
- 25 Breathe out (6)

DOWN

- 1 Second sign of the Zodiac (6)
- 2 Kind of jazz (4)
- 3 Tune (6)
- 4 Gismo (6)
- 5 Forte (4)
- 6 Too much (6)
- 7 Luciano ____, Italian singer (9)
- 8 Parade of cars or other motor vehicles (9)
- 11 Book of maps (5)
- 12 Make answer, reciprocate (5)
- 15 Groups of notes, each within the compass of one octave (6)
- 16 "See ____ and die" (6)
- 17 Amuse, gladden (6)
- 18 European river, popularly thought to be blue (6)
- 21 Directly above (4)
- 22 Exclamation of sharp sudden pain (4)

SOLUTION TO THE
SUMMER CROSSWORD
IN CS 70

THEOVAL VOCAL
U R E E A E R E
B E R E T G A R M E N T
A E O S S I
S U P E R D O M E C A T
A A N E B
A I L I N G S E A N C E
N A P C D
C O S A L A M O D O M E
I P R U L V
E M O T I O N O M E G A
N R E C G M D
T I T U S H E Y J U D E



PHOTOGRAPH: LINDA MC CARTNEY